

Production No. EABF11

The Simpsons

" 'SCUSE ME WHILE I MISS THE SKY"

Written by

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Created by
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Developed by

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RECORD

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"'Scuse Me While I Miss the Sky"

Cast List

HOMERDAN CASTELLANETA
MARGEJULIE KAVNER
BARTNANCY CARTWRIGHT
LISAYEARDLEY SMITH
PRINCIPAL SKINNERHARRY SHEARER
ANIMATED SKINNERHARRY SHEARER
DECLAN DESMONDERIC IDLE
STUDENTSNANCY/YEARDLEY/TRESS/PAMELA
RALPHNANCY CARTWRIGHT
KRUSTY THE CLOWNDAN CASTELLANETA
MILHOUSEPAMELA HAYDEN
NELSONNANCY CARTWRIGHT
GROUNDSKEEPER WILLIE ...DAN CASTELLANETA
MARTINPAMELA HAYDEN
KIDSNANCY/YEARDLEY/TRESS/PAMELA
GRAMPADAN CASTELLANETA
DR. HIBBERTHARRY SHEARER
SAD VOICEDAN CASTELLANETA
TECHNICIANDAN CASTELLANETA
ANNOUNCER (V.O.)HARRY SHEARER
HOBBY SHOP GUYHANK AZARIA
MAYOR QUIMBYDAN CASTELLANETA
MISS SPRINGFIELDTRESS MACNEILLE

PROF. FRINKHANK AZARIA
 SEA CAPTAINHANK AZARIA
 MOEHANK AZARIA
 COMIC BOOK GUYHANK AZARIA
 KENT BROCKMANHARRY SHEARER
 JIMBOPAMELA HAYDEN
 KEARNEYNANCY CARTWRIGHT
 "JAMES BOND"HANK AZARIA
 "JACK NICHOLSON"DAN CASTELLANETA
 APUHANK AZARIA
 NED FLANDERSHARRY SHEARER
 FAT TONYJOE MANTEGNA
 LOUIEDAN CASTELLANETA
 CROWDDAN/NANCY/HARRY/HANK
 TRESS/PAMELA
 LUIGIHANK AZARIA
 JOHNNY TIGHTLIPSHANK AZARIA
 LEGSHARRY SHEARER
 SELMAJULIE KAVNER
 LENNYHARRY SHEARER
 CARLHANK AZARIA
 MRS. KRABAPPELMARCIA WALLACE
 MALE COMPUTER VOICE
 (O.S.)HANK AZARIA
 MR. BURNSHARRY SHEARER
 SMITHERSHARRY SHEARER
 ANGRY MOBDAN/HARRY/HANK/TRESS

MOBDAN/HARRY/HANK/TRESS
MANDAN CASTELLANETA
CLETUSHANK AZARIA
BRANDINETRESS MACNEILLE
ALIENHANK AZARIA
DOLPHTRESS MACNEILLE
DATABASENANCY CARTWRIGHT

'SCUSE ME WHILE I MISS THE SKY

by

Dan Greaney and Allen Glazier

ACT ONE

FADE IN:

SCENE 1

INT. SPRINGFIELD ELEMENTARY - AUDITORIUM - DAY

PRINCIPAL SKINNER stands at the podium.

PRINCIPAL SKINNER

Before we begin, children, may I remind
you the school computers should not be
used to access PrincipalSkinnerStinks.com,
Skinnersucks.org, or Shavedskinner.edu.

ANGLE ON BART

holding a laptop.

BART

Well, he didn't say anything about
Skinner-in-a-shredder.com.

Onscreen we see an animated Principal Skinner being
SHREDDED (by a government-style paper shredder).

ANIMATED SKINNER

Let's make this the best year ever.

(GETTING SHREDDED NOISE)

ANGLE ON SKINNER AT PODIUM

SCENE 1 (CONT'D)

PRINCIPAL SKINNER

Now today we have a special guest: a
documentary filmmaker whose works
include "Lost Luggage, Shattered
Lives," and "Upskirt Dreams." Please
welcome Declan Desmond.

An English filmmaker, DECLAN DESMOND, joins Skinner at the
podium to mild **APPLAUSE**.

DECLAN DESMOND

Now, when you think of documentaries
you probably think of the Maysles
brothers and Barbara Koppel.

The students **STARE** at him blankly.

DECLAN DESMOND (CONT'D)

Well, they're not good enough to wipe
my lens. Here's a look at my work. A
film about Krustyburger...

The lights go down and a movie projects on the screen
behind Skinner. (We see the following title in white
letters on black:)

DECLAN DESMOND (CONT'D)

... "Do You Want Lies With That?"

STUDENTS

(INTERESTED NOISES)

(On a movie screen we see...)

INT. KRUSTYBURGER - COUNTER - DAY

SCENE 1 (CONT'D)

A line of SPRINGFIELDERS, (including HOMER), wait to order food. Desmond stands in front of them, holding a microphone and talking to camera.

DECLAN DESMOND

Americans. They like their houses
warm, their beer cold and their
hamburgers drowning in mayonnaise with
a withered pickle for a life raft.

He turns to the people on line.

DECLAN DESMOND (CONT'D)

Does it bother you that Krusty uses
mad-cow beef to save money?

HOMER

No, because they pass the savings onto
me, the consumer. (SPASMODIC JERKING
NOISES)

ANGLE ON KIDS IN AUDIENCE

They **LAUGH** happily. RALPH turns to LISA.

RALPH

That man's a dum-dum!

LISA

Hey, your dad's no Enrico Fermi.

(CHUCKLES, THEN TO HERSELF) Zing!

ON SCREEN: INT. KRUSTY BURGER - TABLE AREA - DAY

KRUSTY sits at a table with MR. TEENY, talking to camera.

SCENE 1 (CONT'D)

DECLAN DESMOND (O.S.)

Aren't you ashamed to lend your
likeness to sub-standard food?

KRUSTY

Hey, I give people a meat-like burger
and some kind of cola, and they still
get change back from their twenty.

DECLAN DESMOND (O.S.)

Well, your customers may be shocked by
my footage of you stapling together
abandoned, half-eaten burgers.

CUT TO:

Black and white hidden camera footage of Krusty furtively
stapling together two half-eaten burgers.

KRUSTY

(CHUCKLES) Good as new.

CUT TO:

Krusty (in color) being interviewed. He picks up a burger.

KRUSTY

Hey, my customers will eat anything.

Watch.

He lifts up Mr. Teeny's arm, rubs the burger in the
monkey's armpit then hands it to an oblivious Homer, who
eats it **VORACIOUSLY**.

HOMER

(INTRIGUED) Mm... chimplly
irresistible.

SCENE 1 (CONT'D)

INT. SPRINGFIELD ELEMENTARY AUDITORIUM - CONTINUOUS

The kids gaze in **GROSSED-OUT** admiration as the movie ends. Skinner takes the podium, **APPLAUDING**.

PRINCIPAL SKINNER

Powerful work. And now he's going to make a documentary about Springfield Elementary, which I assume will be a tribute to my zero tolerance for tomfoolery.

DECLAN DESMOND

Right. Now everyone, while I'm filming, please be yourselves. I want to see troubled children brooding, bullies doling out "what-for," and plain Janes sketching unicorns.

ANGLE ON LISA

sketching a unicorn. She **GASPS** and **CRUMPLES** it up.

MILHOUSE

What about us cool kids? Should we just "chill out"? (MAKES COOL GESTURE)

DECLAN DESMOND

You're doing great.

He turns to his CAMERAMAN, pointing to Milhouse.

DECLAN DESMOND (CONT'D)

(SOTTO) Stay with the dink.

EXT. PLAYGROUND - DAY

SCENE 2

Declan Desmond and his cameraman are filming the children playing. Desmond talks to camera.

DECLAN DESMOND

America is supposed to be a democracy,
but in the schoolyard, cool rules. And
Springfield's Machiavelli of the monkey
bars is one Bartholomew Simpson.

REVEAL Bart, digging in the ground.

DECLAN DESMOND (CONT'D)

On today's royal agenda, digging up
dirt clods to throw at his school
chums.

BART

(CASUAL) I chuck 'em at nerds, girls I
like, whatever.

Suddenly a clod flies into frame and nails Bart in the side
of his head.

BART (CONT'D)

Ow! (STARTING TO CRY) I'm telling!

He turns his head, humiliated, and waves the camera away.
The CAMERA PANS OVER to NELSON, who has a pile of dirt
clods next to him.

NELSON

Munch mud, Simpson!

The BULLIES and several other KIDS **LAUGH** at Bart. The
CAMERA SWINGS BACK to Declan Desmond.

DECLAN DESMOND SCENE 2 (CONT'D)

And in a flash, Bart's glory has gone
the way of England's masculinity.

(EFFEMINATE CHUCKLE)

The CAMERA PUSHES IN on Bart, **SNIFFLING**.

BART

(SNIFFLES, THEN) You're not gonna show
me crying in your movie, are you?

DECLAN DESMOND (O.S.)

Oh, yes. In the movie, in the trailer,
and on the poster... tears make
careers, my friend.

INT. SPRINGFIELD ELEMENTARY - HALLWAY - DAY

Milhouse and Ralph sit at a desk wearing hall monitor
sashes. Declan Desmond and his cameraman film them.

MILHOUSE

It's a different kind of life being a
hall monitor. When you leave home in
the morning, you may be kissing your
dolls goodbye for the last time.

Ralph **SNAPS** his monitor belt.

RALPH

I'm wearing ba-spenders!

Principal Skinner runs up, concerned, pulls Declan Desmond
and the cameraman away and leads them down the hall.

SCENE 2 (CONT'D)

PRINCIPAL SKINNER

You should realize that our school is
not all nitwits and Nelsons. Why don't
I open a door at random...

He opens a door.

CAMERA'S P.O.V. - INSIDE ROOM

The room has been rearranged to look like a Masterpiece
Theater set. Lisa sits in a leather chair by a fireplace.

(MUSIC: BACH BRANDENBURG CONCERTO À LA PBS)

PRINCIPAL SKINNER

Why look, it's typical student Lisa
Simpson.

Lisa looks up from her book in phony surprise.

LISA

Oh, hello. I've just been listening to
("BACCCCH") Bach while reading at a
sixth-grade level.

DECLAN DESMOND

(MILDLY INTERESTED) Indeed.

PRINCIPAL SKINNER

Hitting it off already! I haven't seen
such a natural pair since half-sandwich
and soup of the day.

He sits Desmond down across from Lisa.

SCENE 2 (CONT'D)
PRINCIPAL SKINNER (CONT'D)

I'll just leave you two alone. (TO
LISA, LOUD WHISPER) Remember, as far
as he knows, we still teach math.

Skinner exits.

DECLAN DESMOND

Well, Lisa, I can't help but wonder if
this is a bit of a put-on.

LISA

Why, whatever do you mean?

She puts her hands innocently behind her head, accidentally
knocking over the bookcase and fireplace backdrop, which
ROLLS UP like a window shade, revealing GROUNDKEEPER
WILLIE asleep standing up, leaning against his mop. He
wakes with a **START** and notices Desmond.

GROUNDKEEPER WILLIE

What are you looking at, ya toff?

He climbs out a nearby window.

DECLAN DESMOND

I see. You're trying to turn my
documentary into a mockumentary. Or
God forbid, a schlockumentary.

LISA

(APOLOGETIC CHUCKLE) Hey, you can't
blame Principal Skinner for trying to
feature his best student.

DECLAN DESMOND

And that's you?

LISA

SCENE 2 (CONT'D)

(TAKEN ABACK) Well, I am a bit of a renaissance pre-tween. My interests include music, science, justice, animals, shapes, feelings...

DECLAN DESMOND

So you see yourself more as a "buffet-style" intellectual? Picking and nibbling until one day you're thirty-eight and managing a Barnes and Noble--

LISA

Hey, that's not going to happen!

DECLAN DESMOND

Lisa, I'm afraid you're a dilettante. Pick a path and follow it, or just grow up, slog your way through Mount Holyoke and squeeze out babies.

LISA

Stop it! (POINTED) You're just a hyper-critical snob who takes joy in tearing people down.

DECLAN DESMOND

Exactly -- because I committed to it at an early age and stuck with it. Now I'm at the top of my craft. Look, I can roll my eyes one at a time.

One by one he rolls each eyeball back disdainfully.

EXT. SPRINGFIELD ELEMENTARY - PLAYGROUND - DAY **SCENE 3**

Milhouse talks to Bart.

MILHOUSE

Since Nelson nailed you, no one thinks
you're cool anymore. Even that kid
that wears diapers is more popular.
And he ain't popular.

BART

(RESOLUTE) So? I'll bounce back. I
always bounce back -- like that time I
accidentally called the teacher "Mom".

MILHOUSE

Oh yeah. I took the fall for that and
never came back.

They hear a **COMMOTION** and turn to see...

ANGLE ON NELSON

wearing a Mercedes hood ornament on a string around his
neck. He is surrounded by **ADMIRING** kids.

MARTIN

What's that hood ornament doing around
your neck?

NELSON

Snapped it off some jerk's car. I
could go to prison for life, but,
whatever.

KIDS

(IMPRESSED GASPS)

ANGLE ON BART AND MILHOUSE

SCENE 3 (CONT'D)

watching Nelson enviously.

BART

Boy, that hood ornament sure is neat-o.

(MOANS) I can't even talk cool
anymore!

INT. SIMPSON HOUSE - KITCHEN - NIGHT

The FAMILY is eating dinner with GRAMPA. Bart and Lisa look depressed.

MARGE

(CONCERNED MURMUR) Is something wrong,
kids? You haven't touched your
Dinnerables.

REVEAL that everyone has large Lunchables-style plastic dinner trays, with food in each compartment. (Homer shovels food into his mouth with a red plastic rectangle.)

BART

(MOROSE) I used to be popular and now
I'm not. All that's left for me is to
become the biggest drunk this town's
ever seen.

MARGE

Would it help if I went to school and
told the kids how cool you are?

HOMER

Gee, Marge, why don't you just send him
to school in a sailor suit?

MARGE

SCENE 3 (CONT'D)

He would look cute. Mommy's little
swabby!

BART

(MOANS)

Homer turns to Lisa.

HOMER

Lisa, what's bumming you out? They
cancel a test or something? (CHUCKLES)

LISA

Dad, my life lacks direction!

HOMER

It's a concern. A serious concern.

GRAMPA

Hey, I never chose a path. And because
I kept my options open, I can finally
do what I want.

LISA

And what's that?

GRAMPA

I'm gonna be an ice man. Or a pin boy.

EXT. STREET - DAY

Lisa rides her bicycle at top speed.

LISA

Gotta pick a career! Gotta pick a
career!

EXT. SPRINGFIELD HOSPITAL - DAY - ESTABLISHING **SCENE 4**

Lisa's bike is leaning against the building.

INT. HOSPITAL - HALLWAY - CONTINUOUS

LISA

Ah medicine -- what higher calling than
to heal my fellow man?

She pushes through a door marked "OPERATING ROOM."

INT. OPERATING ROOM - CONTINUOUS

KRUSTY lies on the operating table as DR. HIBBERT works a
liposuction machine (It is labeled "LIPOSUCTION").

KRUSTY

Okay, however much you sucked out of Al
Roker, take double outta me.

DR. HIBBERT

Well, it's highly dangerous, but I get
paid by the pound. (CHUCKLE)

KRUSTY

When you're done, save it. I sell it
over the Internet. It's called "Funny
Fat". (LAUGHS)

Dr. Hibbert **TURNS THE MACHINE UP** and Lisa backs out of the
room.

LISA

(CREEPED OUT NOISE)

EXT. SPRINGFIELD MUSEUM OF NATURAL HISTORY - DAY

A sign reads "NOW WITH MULTI-ETHNIC CAVEMEN!". Lisa's
bike sits out front.

SCENE 4 (CONT'D)

INT. MUSEUM - PALEONTOLOGY SECTION - CONTINUOUS

Lisa walks by a Tyrannosaurus skeleton.

LISA

Hmm, maybe I could be an expert on
dinosaurs.

SAD VOICE (O.S.)

Don't do it, little girl.

Widen to REVEAL a PONY-TAILED TECHNICIAN. (He is cleaning
the skull of a smaller dinosaur.)

TECHNICIAN

I spent thirty years brushing the teeth
of dead monsters.

Lisa moves on.

INT. MUSEUM - MINERAL EXHIBIT - LATER

Lisa stands by an exhibit of colorful crystals and geodes.

LISA

(READS PLAQUE) Formed by unimaginable
heat and pressure deep inside the
earth, minerals explode in a vast
panoply of colors... ("FORGET IT") Eh.

She moves on. She wanders into another room and sits on a
bench. Suddenly the lights go down, and individual stars
start to appear against the dark ceiling.

ANNOUNCER (V.O.)

Since the dawn of time, travelers
looking for guidance have turned to the
heavens.

SCENE 4 (CONT'D)

The lights go down further and glorious constellations appear all around her. Lisa **GASPS** as each new one appears.

ANNOUNCER (V.O.)

Polaris, the star of the north...

Mighty Orion's Belt...

A huge band of thousands of stars appears. Lisa looks at it in wonder.

ANNOUNCER (V.O.) (CONT'D)

We have only scratched the surface of
the universe. Who will discover the
wonders that lie beyond our galaxy?

Will it be you... or you...

With each "or you" a spotlight shines on a single seat.
They are all empty.

ANNOUNCER (V.O.) (CONT'D)

...or you?

The light shines on Lisa.

LISA

That's it! Lisa Simpson, astronomer!

ANNOUNCER (V.O.)

Now who will press my reset button?

Will it be you... or you... or you?

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

SCENE 5

EXT. HOBBY STORE - DAY - ESTABLISHING

A sign reads "TEENAGE PASTELAND -- SPRINGFIELD'S NO. 1 HOBBY SHOP".

INT. HOBBY STORE - CONTINUOUS

Homer and Lisa look at telescopes.

LISA

Ooh Dad, look at this one!

Lisa is admiring a beautiful wide telescope on a tripod.

HOMER

Sweetie, Daddy doesn't have enough
money for that...

CLOSE UP OF LISA'S FACE - HOMER'S POV

She puts on her biggest pleading look.

HOMER (CONT'D)

...unless they take a check.

HOBBY SHOP GUY

(WISEGUY VOICE) We certainly do.

Homer pulls out a checkbook, writes a check and passes it to the Hobby Shop Guy.

HOMER

Boi-oi-oi-oinggg!

(Homer does a bouncing-ball hand movement.)

HOBBY SHOP GUY SCENE 5 (CONT'D)

Why'd you say that? Is your check
gonna bounce?

HOMER

No, of course not!

Homer starts to walk away.

HOMER (CONT'D)

(MOCKING) Duh-uh.

HOBBY SHOP GUY

Why'd you say that? Are you implying
that I'm dumb?

HOMER

I have to go.

He runs out the door.

INT. LIVING ROOM - LATE AFTERNOON

The telescope is set up on a tripod. Homer looks through
it.

HOMER

Oh my God! Space monsters are invading
us!

Lisa looks quickly through the telescope, and points out
the window.

LISA

Dad, that's a moth.

We see a MOTH fluttering outside the window. Homer points
to the telescope.

HOMER

SCENE 5 (CONT'D)

Well, where do I twist this thing to
make funny patterns?

LISA

Dad, that's a kaleidoscope.

HOMER

You may be a smart kid, Lisa, but you
don't know much about not hurting
people's feelings.

He walks off, upset.

INT. LIVING ROOM - DUSK

Lisa looks through the telescope at the orange evening sky.
She reads from an astronomy book labeled "ED McMAHON'S STAR
SEARCHER". (We see a picture of Ed McMahon with a
telescope.)

LISA

Okay... "At six twenty-two p.m., Venus
will be visible at twenty-seven
degrees..." Hiyo! (RECORD BOTH WAYS:
LIKE ED McMAHON AND ALSO FLATLY LIKE
READING DIRECTIONS.)

TELESCOPE P.O.V.

As the evening sky darkens, the crescent Venus slowly
becomes visible.

LISA (O.S.)

(GASP) Oh, it's beautiful!

Suddenly, the lights at an arena rock concert just below
the planet **SWITCH ON**, washing out the image.

MUSIC: DISTANT SURF ROCK CHORDS

SCENE 5 (CONT'D)

LISA

Thanks a lot, (BITTER) surviving Beach
Boys.

She points the telescope higher in the sky.

LISA (CONT'D)

Okay, Jupiter should be somewhere
around here...

Suddenly the frame is washed out again as the bright star-motif neon sign for "The Starlight Motel" goes on. Lisa tilts the telescope down to the front door. We see MAYOR QUIMBY exit, wearing a sash that reads "MISS SPRINGFIELD" followed by a WOMAN in a bikini, wearing a sash saying "MAYOR". They quickly notice and switch sashes.

MAYOR QUIMBY

For three seconds there, you were
legally the mayor.

MISS SPRINGFIELD

(HIGH-PITCHED VOICE) And you was a
girl, Joe.

EXT. MT. SPRINGFIELD - NIGHT

SCENE 6

Lisa **CLAMBERS** up some rocks, **HUFFING** and **PUFFING**.

LISA

It should be dark enough to see the
stars up here.

She pulls herself onto a bluff. The city below is awash in artificial light, which reaches all the way up to the sky, making it a starless orange soup. She **YELLS** down.

LISA (CONT'D) SCENE 6 (CONT'D)

You stole my stars, Springfield! No
one ever wrote a poem about sickly
orange barf-glow!

PROF. FRINK (O.S.)

I know how you feel, young lady.

Lisa looks up and sees PROF. FRINK above her, leaning down
from a parapet of Springfield Observatory.

PROF. FRINK

What you are seeing is light pollution.
Light pollution. For astronomers like
me, this is a bigger problem, even,
than getting a date.

LISA

We've got to do something. Maybe we
can get people to sign a petition.

PROF. FRINK

Yes, but going door-to-door would
require me getting a stain-free shirt.
With the spin cycle and the lint trap
and the nice laun-dry!

EXT. SPRINGFIELD ELEMENTARY - DAY

Nelson and the other cool kids hang out. Bart walks up
holding a shiny object. Declan Desmond's cameraman films
Bart as Desmond narrates.

DECLAN DESMOND SCENE 6 (CONT'D)

With this glinting gewgaw, the beta male attempts to reclaim leadership of his herd. Ooh, that's good narration.

BART

Hey, check out this hood ornament I stole.

KIDS

(IMPRESSED NOISES)

Nelson examines it.

NELSON

That's not a hood ornament. It's a pacifier you spray-painted silver.

An angry MAGGIE toddles up, grabs Bart's "hood ornament" and walks off with it.

KIDS

(LAUGH)

NELSON

(OFF-KEY) Haw haw. Wait, that's not right.

He pulls out a pitch pipe and **BLOWS** in it.

NELSON (CONT'D)

(PERFECTLY) Haw haw!

Lisa passes by holding her petition.

DECLAN DESMOND

Oh look, it's Jill of All Trades. So, what's the ambition du jour?

LISA

SCENE 6 (CONT'D)

(POLITE) I'm collecting signatures to
bring back the night sky.

DECLAN DESMOND

Wow, the night sky. How'd you come up
with that, tilt your head up?

LISA

Does it make you feel superior to tear
down people's dreams?

DECLAN DESMOND

Yes. Does it make you feel smart to
question people's motives?

LISA

Yes.

DECLAN DESMOND

(SNIPPY) Well all right then.

He haughtily signs her petition and walks offscreen.

EXT. HOUSE SHAPED LIKE A TUGBOAT - DAY

The SEA CAPTAIN is at the door. Lisa is in front of him.

LISA

Hi, I'm trying to reduce light
pollution.

SEA CAPTAIN

Arrr, I'd be happy to scrimshaw your
petition.

He takes the petition and quickly does an elaborate
signature which includes a nineteenth-century whaling
scene.

EXT. MOE'S BAR - DAY

SCENE 6 (CONT'D)

Moe stands in the doorway talking to Lisa.

MOE

Yeah, I'll sign -- light gives people
hope, and that's bad for business.

With his thumb, Moe indicates the bar behind him.

MOE (CONT'D)

I need permanent midnight.

(He signs.)

INT. ANDROID'S DUNGEON - DAY

COMIC BOOK GUY is signing Lisa's petition.

COMIC BOOK GUY

The glare of those streetlights has
badly faded my precious comic books.

He holds up a badly faded Green Lantern comic book.

COMIC BOOK GUY (CONT'D)

The Periwinkle Lantern? I think not.

EXT. STEPS OF CITY HALL - NIGHT

SCENE 7

A large crowd is gathered. (Among them are all the people who signed, plus Marge.) At a podium at the top of the steps are Quimby, Lisa and Frink. Next to them on a table is a giant stack of signed petitions.

MAYOR QUIMBY

People of Springfield, I've heard your
pleas.

Quimby **OPENS** a small fuse box on the side of the building. Inside are several circuit breakers and a large circular dimmer switch labeled "OUTDOOR LIGHTS".

SCENE 7 (CONT'D)

MAYOR QUIMBY (CONT'D)

Whether you're an idealistic stargazer
like Lisa, or a faded Southern belle
who needs the forgiving cloak of night
to seduce naïve young delivery boys
with more pizza than common sense, I
say Springfield will be the dimmest
city in America.

Quimby **TURNS** the knob down, all the streetlights dim down
to faint glows, and many stars become visible. Lisa points
to the sky.

LISA

Look at the stars, Springfield! For
eons, people have gazed at the skies
and seen into their souls.

We CUT AROUND the crowd, pushing in on a face and seeing
that person's version of a particular constellation. (This
is accomplished by dissolving in lines between the stars.)

ANGLE ON GROUNDSKEEPER WILLIE

He sees a rake.

ANGLE ON MARTIN

He sees an A+.

ANGLE ON LENNY (STANDING NEAR CARL)

He sees Carl's face.

ANGLE ON CARL

He also sees his own face.

ANGLE ON LISA

SCENE 7 (CONT'D)

She sees the words "THANK YOU, LISA" written across the sky.

(BACK TO SCENE)

LISA

(GIGGLES) Oh, stop.

INT. SIMPSON HOUSE - LIVING ROOM - NIGHT

ON TV

KENT BROCKMAN reads the news. Behind him is a mortise of a starry sky.

KENT BROCKMAN

Look out, Matthew Modine and Karen
Black! There are new stars in town --
sky stars, now visible thanks to
Springfield's latest cave-in to the
astronomer lobby.

CUT TO:

BROCKMAN INTERVIEWING LISA AND FRINK

LISA

The best part is, next week we'll get
to see the Deadly Meteor Shower.

KENT BROCKMAN

(ALARMED) Deadly meteor shower?

LISA

Named after its discoverer, Professor
Artemis Deadly, who was ironically
killed in the shower of 1853.

PROF. FRINK

SCENE 7 (CONT'D)

This is a rare spectacle which only
comes around every fifty of your earth
years.

INT. SIMPSON LIVING ROOM - CONTINUOUS

Grampa, Marge and Homer watch the news.

GRAMPA

The last time those meteors came, we
thought the sky was on fire!
Naturally, we blamed it on the Irish --
we hanged more than a few!

(He pulls his head back out.) We hear happy **WHOOPS** from
outside. Marge goes to the open window.

MARGE

People really like the darkness.
Listen to that cavorting.

EXT. SPRINGFIELD STREET - NIGHT - CONTINUOUS

Nelson, the bullies, and other kids work their way down the
darkened street with flashlights, bolt cutters, hack saws,
etc. cutting off and stealing hood ornaments, and **WHOOPING**.

JIMBO

(WHOOP) This is great! It's darker
than a French chick's armpit!

KEARNEY

The Jaguar hood ornament is perfect for
taking off Mercedes hood ornaments!

(He uses a Jaguar hood ornament to remove a Mercedes hood
ornament.)

ANGLE ON BART

SCENE 7 (CONT'D)

walking down the sidewalk with a pair of pliers, examining cars as he passes them. Every car's hood ornament has been removed, (leaving loose springs, jagged rips, etc.)

BART

Every car's been harvested!

Desperate, he searches for an ornament, then notices something and looks up. We see a glint in the distance, and hear swelling **GODFATHER-TYPE MUSIC** as a thirties-era Stutz Bearcat-style car with a gleaming gold-colored hood ornament depicting an ornate comet approaches in SLOW MOTION and passes a transfixed Bart.

BART (CONT'D)

Wow, with that hood ornament, just
think how cool I'd be.

Bart fantasizes himself wearing the hood ornament around his neck. "JACK NICHOLSON" and "JAMES BOND" walk up.

"JAMES BOND"

(POINTS TO BART) He's double-o seven
times cooler than me.

"JACK NICHOLSON"

That easy rider's as good as it gets.

"JAMES BOND"

We might as well give up.

Bart's thought bubble disappears.

BART

I've got to get that hood ornament. No
matter what.

A BIRD lands on the hood of the car. The car stops and FAT TONY gets out of the driver's seat. LEGS and LOUIE get out the back.

FAT TONY

SCENE 7 (CONT'D)

That bird touched my car. You know
what to do.

Legs and Louie put brass knuckles on.

LOUIE

He'll be singin' a different tune when
we get through with him.

The bird backs away nervously.

ANGLE ON BART

BART

(GULPS)

DISSOLVE TO:

EXT. SPRINGFIELD STREETS - MORNING

SCENE 8

We CUT around town as various Springfielders react to their
missing hood ornaments.

**ANGLE ON APU STARING AT HIS FIREBIRD (FROM "TWO BAD
NEIGHBORS")**

APU

My once-bitchin' Firebird has impressed
its last babe.

ANGLE ON KRUSTY STARING AT HIS ROLLS ROYCE

KRUSTY

Someone snapped the tootsie off my
Rolls. (DISGUSTED NOISE) I might as
well be driving a friggin' Bentley!

ANGLE ON GROUNDSKEEPER WILLIE

standing by the front of his tractor, whose hood ornament
has been clipped.

SCENE 8 (CONT'D)

GROUNDSKEEPER WILLIE

Ach, Lucy. I still love ya. I just
can't look at ya!

DISSOLVE TO:

EXT. LUIGI'S TRATTORIA - EARLY EVENING

Fat Tony's vintage limo pulls up to the restaurant. Bart and Milhouse, wearing fake mustaches and red valet vests, hurry over. Bart opens the door for Fat Tony. (Behind them we see a hand-lettered sign that reads "VALET PARKING - 5¢". The "N" in parking is backwards.)

BART

Buona serra, Fat Tony. I park-a your
car, the way mama used to do.

FAT TONY

Thank you. And may I say, your
mustache looks thick and hearty. Fully
Italian.

Tony gives the keys to Bart, then goes inside with his cronies. Bart reaches into the bushes and takes out a saw.

MILHOUSE

Are you crazy? You're gonna depreciate
a Mafia Don's car? Your life will be
worth less than an eighty-nine Ford
Festiva!

BART

Hey, we're all gonna be murdered some
day.

Bart looks over to the horizon. The sun sets and the sky goes dark (the streetlights don't turn on). Bart starts **SAWING**.

DISSOLVE TO:

EXT. STEPS OF CITY HALL - NIGHT

SCENE 8 (CONT'D)

A large crowd of protesters led by the people whose cars were damaged is gathered. They hold signs that read, "DARKNESS=CRIME", "I'M PRO-LIGHT" and "LIGHTEN UP, LISA".

CROWD

(CHANTING) TWO-FOUR-SIX-EIGHT / IT'S

TIME TO RE-ILLUMINATE!

We PULL BACK to see Quimby and Lisa watching this from...

INT. MAYOR QUIMBY'S OFFICE - CONTINUOUS

LISA

Mr. Mayor, you can't flip-flop on this!

We'll miss the meteor shower.

MAYOR QUIMBY

Sorry Lisa, the people have spoken
loudly and in rhyme.

He strides out of the room, Lisa behind him.

INT. LUIGI'S TRATTORIA - NIGHT

(The gangsters are seated, and there are drinks on the table.) LUIGI is taking the gangsters' orders.

LUIGI

What will you have, Johnny Tightlips?

JOHNNY TIGHTLIPS

I brought my own supper.

He holds up a sack with a question mark on it. Luigi rolls his eyes.

FAT TONY

SCENE 8 (CONT'D)

Luigi, I appreciate your courtesy valet service. I made a note on your card in my Rolodex -- "Don't whack."

LUIGI

Thank you Fat Tony. (HUMBLE) But at the risk of enraging you by making you look stupid, (CRINGES) we no have valet parking.

FAT TONY

You mean -- that ten-year-old with a mustache was a phony?!

Fat Tony and his cronies run out of the restaurant.

EXT. STREET - NIGHT - CONTINUOUS

On the dark street, Bart stands on the bumper of Fat Tony's car, **SAWING** off the hood ornament. Milhouse stands beside holding a lantern.

MILHOUSE

You know Bart, I really like spending time with you.

BART

(ALL BUSINESS) Just hold the light.

Fat Tony and his cronies run outside. Milhouse quickly shuts off the lantern. The gangsters can't see the car in the near-dark.

LEGS

I can't see nuttin'.

LOUIE

Let's fire blindly into the dark.

SCENE 8 (CONT'D)

Legs draws his gun, but Fat Tony pushes it down.

FAT TONY

No -- you might hit a made man. Or an
Assemblyman on the take. Little Italy
is filled with colorful characters.

EXT. CITY HALL - FRONT STEPS - CONTINUOUS

The door to the fuse box is open. Quimby stands in front
of it with an anguished Lisa beside. The crowd stands in
front of City hall.

MAYOR QUIMBY

They want light? By God, they'll get
light.

Quimby reaches for the dimmer switch and turns it all the
way up, past "NORMAL" and "VEGAS" to "PERMA-NOON". We see
all the streetlights in the background go on. The city
glows and the sky is washed out by light.

LISA (CONT'D)

Nooo!

EXT. FAT TONY'S CAR - CONTINUOUS

The streetlights turn on brightly, making Bart and Milhouse
completely visible. Fat Tony and his cronies see them.

BART/MILHOUSE

(SCREAM OF FRIGHT)

Bart drops the saw, leaving the hood ornament. They run
away.

EXT. PARK BENCH - CONTINUOUS

A couple sits on the bench making out. The streetlight
above them turns on brightly, and they see each other's
repulsive faces and pull back, horrified.

SELMA

SCENE 8 (CONT'D)

Hey, you're not Moby!

MOE

And you ain't Marge!

They look at each other for a moment, then shrug and go back to making out.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

SCENE 9

INT. MOE'S TAVERN - NIGHT

Homer, Lenny and Carl sit at the bar. Moe clears their drink glasses, mops up the bar and **SQUEEZES** the rag into a bottle marked "HOUSE WINE".

MOE

Okay you filthy booze-bags, it's past closing time. And if the cops ask, you just came from a Christmas party.

He sticks Santa hats on Homer, Lenny and Carl.

LENNY

Wouldn't it be more convincing if I had some sort of gift?

MOE

No problem.

He hands Lenny an enormous wrapped gift in the shape of a grandfather clock.

MOE (CONT'D)

The receipt's inside if you want to return it.

Homer, Lenny and Carl stagger out.

EXT. MOE'S TAVERN - CONTINUOUS

Although it's nighttime, the streetlights have lit up the town like day. Homer, Lenny and Carl look around, confused.

LENNY

SCENE 9 (CONT'D)

Hey, what happened? It's bright in the middle of the night.

CARL

You know what this reminds me of? My Icelandic boyhood.

HOMER

It's this new anti-crime dealie. The mayor turned the streetlights way up. My daughter Lisa feels really strongly about it.

LENNY

Pro or con?

HOMER

I'unno. What am I, Superdad?

They walk down the sidewalk and into a park. Around them, we see the following:

- 1) Patty and Selma under a bright streetlight on beach chairs, holding up reflective sun-tanning boards.
- 2) KIDS in pajamas and bathrobes playing on a playground. MARTIN wears a particularly sissified nightshirt and nightcap.

MILHOUSE

The Boogey Man's abolished. Millie's taking back the night.

- 3) Skinner and Krabappel stroll happily.

SCENE 9 (CONT'D)

PRINCIPAL SKINNER

These lights have Mother so confused,
she doesn't even know when my curfew
is. (MISCHIEVOUS CHUCKLE)

MRS. KRABAPPEL

Would you like a sip of my cola drink?

PRINCIPAL SKINNER

Lord no -- she'll smell it on my
breath.

EXT. SPRINGFIELD STREET - CONTINUOUS

Homer, Marge and Lisa walk down the brightly-lit street.

MARGE

This is so much better. I was never
comfortable with the idea of night --
with its after-hours clubs and possum
activity.

LISA

But Mom, we won't be able to see the
meteor shower, everyone's body clock is
thrown off -- can't you see how wrong
this is?!

HOMER

I love it. Man has finally beaten
Nature to a bloody pulp.

A BAT flies out of a cave, looks at the sun, covers its
eyes with one wing, then spirals helplessly down and
crashes into the ground.

HOMER (CONT'D) SCENE 9 (CONT'D)

(WISTFUL) I'll bet somewhere there's a
horse drinking coffee.

EXT. SIMPSON HOUSE - BRIGHT NIGHT - ESTABLISHING

CHYRON: "ONE WEEK LATER"

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

Lisa walks down the stairs pulling a sleep-mask from her eyes. We see a bleary-eyed Maggie maniacally crawls in place with her head butted against a wall.

MARGE

(CHIPPER) I haven't slept in seven
days -- and I've gotten so much ironing
done.

We see she is ironing a phone book which she tosses onto a fry pan.

MARGE (CONT'D)

(A LITTLE CRAZED) That's good lovin'!

LISA

Dad, this lack of sleep is making Mom
and Maggie crazy.

HOMER

Don't you think you're overreacting,
talking gumball machine?

POV -- THROUGH TELESCOPE

we see Fat Tony, Legs and Louie standing around Fat Tony's car.

INT. BART'S ROOM - BRIGHT NIGHT

SCENE 10

Bart is watching the car through Lisa's telescope. Lisa enters.

LISA

SCENE 10 (CONT'D)

Forget it Bart -- it's so bright out,
you can't see anything in the sky
except the Fox satellite.

Out the window we see a decrepit satellite, with loose
shutters **FLAPPING** in the wind, held aloft by several
balloons, drift by. (It has the FOX logo.)

BACK TO SCENE

He looks up from the telescope.

BART

No Lis, I've got my eyes on the prize:
the hood ornament that'll make me
hotter than Pokémon!

LISA

Bart, Pokémon is totally over.

BART

I knew that.

With his arm, Bart **SWEEPS** a bunch of Pokémon toys and cards
off a shelf and into the trash.

BART (CONT'D)

But I've gotta get that ornament. The
only thing stopping me is those lights.

LISA

(GASP) Bart, I just realized -- we
both want the same thing: darkness.

BART

Yes, sweet darkness. To cloak our
shameful deeds.

LISA

SCENE 10 (CONT'D)

Well, anyway, darkness. What we need
is a plan... (RUBS CHIN) and I know
just how to think of one.

She thinks for a moment.

LISA (CONT'D)

Okay, I got it. Let's go.

EXT. SPRINGFIELD NUCLEAR PLANT - BRIGHT NIGHT

Bart, Lisa and Homer walk up to the locked door of the
nuclear plant.

LISA

You can't have lights without power,
and all the power comes from here.

BART

How'd you get Dad to go along with
this?

LISA

In his sleep deprived state, he's very
suggestible. Okay Dad, you are now
playing patty-cake with Maggie.

Homer starts **SLAPPING** his palm against a panel that reads
"PALM SCANNER".

MALE COMPUTER VOICE (V.O.)

(LOUDLY) Palm recognized. Access
granted!

HOMER

Aw... my baby's first words.

The door **SWINGS OPEN**.

SCENE 10 (CONT'D)

INT. NUCLEAR PLANT - MAIN CONTROL ROOM - NIGHT

Lisa and Bart stand before a large switch labeled "MAIN POWER".

LISA

Now we merely push this switch to
"Overload." (PAUSING) Yet once we do,
we'll be breaking the law. Can good
truly come from civil disobedience?
Gandhi thought so...

Bart pushes past her and shoves the switch to overload.

BART

I believe Gandhi also said "let's rock
and roll."

EXT. NUCLEAR POWER PLANT - CONTINUOUS

A surge of sparking **ELECTRICITY** moves down power lines from the plant in every direction.

EXT. SPRINGFIELD STREET - CONTINUOUS

One by one, the brightly lit bulbs in a row of streetlights **EXPLODE** in a shower of sparks à la "The Natural."

MUSIC: THEME FROM "THE NATURAL"

EXT. SPRINGFIELD - WIDE SHOT - SEVERAL STREETS

More and more streetlights get brighter, then **EXPLODE**.

EXT. SPRINGFIELD ELEMENTARY BASEBALL FIELD - CONTINUOUS

Under the brilliant stadium lights, Groundskeeper Willie calmly rakes the grass near home plate. Suddenly, the lights surrounding the field start to blow out à la "The Natural."

SCENE 10 (CONT'D)

GROUNDSKEEPER WILLIE

Ach, look at all those shards. I'll
catch 'em on my tongue for luck.

INT. POWER PLANT - NIGHT

BURNS sits at his desk with SMITHERS behind him. Suddenly,
the office goes completely black except for Burns' and
Smithers' eyeballs.

MR. BURNS

(STARTLED NOISE) Smithers, did you
just goose me?

SMITHERS

No, sir.

MR. BURNS

(STARTLED NOISE) Did you just goose me
again?

SMITHERS

I was looking for the light switch.

(CHUCKLES)

EXT. POWER PLANT - CONTINUOUS

SCENE 11

Lisa, Bart and Homer walk out of the plant and look up at
the star-filled sky.

LISA

It worked -- I've got my sky back!

Dad, look!

Homer looks up.

HOMER

Night... glorious night...

SCENE 11 (CONT'D)

We see various SHEEP and CATS fall asleep. Homer circles around the ground like a dog, then falls asleep in the grass. Suddenly Bart points at something.

BART

Uh-oh.

HIS POV

We see an **ANGRY** mob of Springfielders running towards them. (Some hold torches and flashlights.)

ANGRY MOB

There they are! / They stole our
light.

KRUSTY

I can't read porno by candlelight! Who
am I? Abe Lincoln?

BART

I hope Mom remembers I want my ashes
dumped into the cafeteria spaghetti
sauce.

Bart and Lisa hug each other in fear. Suddenly...

MOB

(GASPS) / Look!

The crowd stops and looks skyward.

ANGLE ON THE SKY

A meteor shower is in progress. First a few, then dozens of meteors shoot across the night sky in a really cool effect. The crowd stares in peaceful awe.

MOB (CONT'D)

It's so beautiful! (ETC.)

MAN

SCENE 11 (CONT'D)

I'm not angry anymore.

MOE

I no longer want to kill... I wanna
love.

He kisses a NURSE à la the famous World War II photo. The
nurse **KNEES** him in the groin.

MOE (CONT'D)

Now I wanna kill again.

MUSIC CUE: "VINCENT (STARRY, STARRY NIGHT)" BY DON MCLEAN.

We CUT around town to various Springfielders enjoying the
meteor shower.

CLOSE ON CLETUS AND BRANDINE.

CLETUS

That sky sure is purdy.

PULL BACK to REVEAL they are inside their roofless shack.

BRANDINE

I'm glad our roof done got repossessed.

EXT. OBSERVATORY - NIGHT

Frink stands outside. A meteor **LANDS** right at his feet.
Frink examines it with a magnifying glass.

PROF. FRINK

Great glayvin! This meteor contains
carbon-based molecules. I may be able
to prove the existence of life in outer
space.

A green ALIEN sticks its head out of a hole in the meteor.

ALIEN

SCENE 11 (CONT'D)

Shut up.

The alien hops rapidly away like a frog, carrying the rock with it.

EXT. FAT TONY'S MANSION - DRIVEWAY - CONTINUOUS

Legs, Louie and Johnny Tightlips look up at the meteor shower. (The floodlights that had been shining on the car are now blown out.)

LEGS

Jeez, lookin' at that makes hijacking
cigarette trucks seem pretty small.

LOUIE

(PHILOSOPHICAL) Yeah... we gotta
start runnin' smack.

Behind them, in silhouette, we see Bart climb onto the hood of the car, **SNIP** off the hood ornament with a pair of bolt cutters, and sneak away. After a beat...

LOUIE (CONT'D)

Hey, ya ever wonder where nutmeg comes
from?

JOHNNY TIGHTLIPS

I already told you, no.

EXT. SIMPSON HOUSE - FRONT YARD - NIGHT

The Simpson family, minus Bart, sit in lawn chairs, looking up at the meteor shower. (Marge holds Maggie.)

MARGE

This is even better than our
screensaver. And I love our
screensaver.

HOMER

SCENE 11 (CONT'D)

I wish God had lived to see this.

Marge turns to Lisa.

MARGE

Sweetie, you did it. You reached for
the stars and you took the whole town
with you.

DECLAN DESMOND (O.S.)

Good show, Lisa.

We WIDEN to REVEAL that Declan Desmond is sitting next to
Lisa, filming her as he speaks.

DECLAN DESMOND

You've succeeded, and I'm a big enough
man to admit it. If I want pathos in
my film, I'll have to put in more
footage of Milhouse attempting to hit a
baseball.

Suddenly, Bart sticks his head into frame, triumphantly
holding Fat Tony's hood ornament.

BART

Check this out, tea bag! Bart's back
on top!

Bart mugs happily for the camera with his trophy. Homer
turns to Desmond.

HOMER

See that, Dame Edna? My son stole the
best hood ornament in town. Try
putting a negative spin on that!

DECLAN DESMOND SCENE 11 (CONT'D)

I can't -- you've stumped me.

He looks around and spots Maggie. He quickly hurries over to her with the camera.

DECLAN DESMOND (CONT'D)

Maggie Simpson -- the ultimate failure.

She can't walk, she can't talk. Are
babies just lazy? Or is it something
more sinister?

He ZOOMS IN on Maggie's face. Suddenly, she pulls out her pacifier, opens her mouth and lunges at the camera, her wide mouth filling the frame until it is entirely black.

DECLAN DESMOND (O.S.)

(QUICK SCREAM)

FADE OUT:

THE END

OVER CLOSING CREDITS

SCENE 12

We see a black and white image of Springfield Elementary, then:

DECLAN DESMOND (V.O.)

American Boneheads: A Day in the Life
of Springfield Elementary.

DOCUMENTARY CAMERA POV (BLACK AND WHITE)

Declan Desmond holds a microphone and questions several Springfield Elementary students and staff.

DECLAN DESMOND

Where do you think you will be in seven
years?

RALPH

SCENE 12 (CONT'D)

I'm gonna live with underground Gramma.

CUT TO:

Declan interviewing the bullies. (Minus Nelson.)

JIMBO

I'm gonna go to a two-year technical
school, then work in a garage.

Dolph and Kearney pound on Jimbo.

DOLPH/KEARNEY

Sellout! / Yuppie! / Soccer mom!

CUT TO:

Declan interviewing Database.

DATABASE

I will have a cubicle so clean, I will
be the envy of my subsection.

(DATABASE NOISE)

CUT TO:

Declan interviewing Milhouse, outside on the school
baseball field. Milhouse holds a bat.

MILHOUSE

I'll be batting three fifty-two in the
majors.

Milhouse steps up to the plate, takes the pitch, swings and misses. The film cuts and he swings at another pitch and misses. This continues with several variations: Milhouse swings and **HITS** the catcher. Milhouse is **KNOCKING** dirt off his cleats with the bat when the pitch **KNOCKS** him over. Now we see him swinging at a ball on a T-ball stand. He swings and misses twice. Finally, he swings really slowly and knocks the ball off the T-ball stand.

MILHOUSE

SCENE 12 (CONT'D)

Yes!

He steps back, admiring the hit, then runs to first base, running right into the T-ball stand, hitting his head on it, and knocking himself out (his glasses lie beside him). He lies on his back on the ground motionless. Declan walks into frame and looks down at Milhouse.

DECLAN DESMOND

(TO CAMERA) Did you get that, Simon?

The camera nods up and down.

DECLAN DESMOND (CONT'D)

Super. Let's go to Moe's.

He walks offscreen, and the screen goes black.